Mr. Rothenstein, to whom I once sat for a lithograph, was another of the young artists who came a good deal to the Lyceum. I am afraid that I must be a very difficult " subject," yet I sit easily enough, and don't mind being looked at—an objection which makes some sitters constrained and awkward before the painter. Poor Mr. Rothenstein was much worried over his lithograph, yet " it was all right on the night," as actors say.

'-' DEAR Miss TERRY,—

"My nights have been sleepless—my drawing sitting gibbering on my chest. I knew how fearfully I should stumble—that is why I wanted to do more drawings earlier. I have been working on the thing this morning, and I believe I improved it slightly. ••What I want now is a cloak—the simplest you have (perhaps the green one ?), which I think would be better than the less simple and worrying lace fallalas in the drawing. I can put it on the lay figure and sketch it into the horror over the old lines. I think the darker stuff will make the face blonde—more delicate. Please understand how nervously excited I have been over' the wretched drawing, how short it falls of any suggestion of that personality of which I cannot speak to* .yon—which I should some day like to give a shadow of. . . sf* *«• ""

*' You were altogether chafrtirftg and delightful and sympathetic. Perhaps if you had looked like a bear and behaved like a harpy, who knows what I might not have done!

*'.... You shall have^a sight of a proof at the end of the week, if you have any address out of town. Meanwhile I will do my best to improve the stone.

" Always yours, dear

Miss Terry,

"WILL ROTHENSTEIK."

My dear friend Graham Robertson painted two portraits of me, and I was Mortimer Menpes' first subject in England.

Sir Laurence Alma-Tadema did the designs for the scenery and dresses in " Cyrnbeline," and incidentally